

PIANO • VOCAL • GUITAR

# Erykah Badu

## Baduizm

AFRO (FREESTYLE SKIT) 37

APPLETREE 12

CERTAINLY 41

CERTAINLY (FLIPPED IT) 77

DRAMA 63

4 LEAF CLOVER 51

NEXT LIFETIME 30

NO LOVE 57

ON AND ON 7

OTHER SIDE OF THE GAME 19

RIM SHOT (INTRO) 2

RIM SHOT (OUTRO) 85

SOMETIMES . . . 69

SOMETIMES (MIX #9) 28

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# Rim Shot (Intro)

Words and Music by ERICA WRIGHT  
and MADUKWU CHINWAH

Relaxed shuffle (  )

N.C.

*mf*

1

§

2  $A\flat maj7$

$B\flat maj7/C$

$B maj7/C$

I want a rim - shot, hey, dig - gy dig - gy, a

$B\flat maj7/C$

$A\flat maj7\sharp 5/C$

$B\flat maj7/C$

rim - shot, ay, come on. I want a rim - shot, ay,

$B maj7/C$

$B\flat maj7/C$

$A\flat maj7$

dig - gy dig - gy, a rim - shot, ay, come on. I want a

Bbmaj7/C



Bmaj7/C



Bbmaj7/C



rim - shot, ay, dig - gy dig - gy, a rim - shot, ay,

Abmaj7#5/C



Bbmaj7/C



Bmaj7/C



come on I want a rim - shot, ay, dig - gy dig - gy, a

To Coda

Abmaj7



Bbmaj7/C



Bbmaj7/C



rim - shot, ay, come on. I came to hear the

Bbmaj7/C



Bbmaj7/C



Abmaj7#5/C



band to - day. I ain't think - in' 'bout ya.

B♭maj7/C

Bmaj7/C

B♭maj7/C

I came to hear my drum - mer play — boom, clack,

A♭maj7

B♭maj7/C

Bmaj7/C

boom, clack. I'm — in love — with — you — 'cause —

B♭maj7/C

A♭maj7#5/C

B♭maj7/C

— of the — things — you — do — to me — when —

Bmaj7/C

B♭maj7/C

A♭maj7

D.S. al Coda

— you — boom, clack, boom, clack — I want a

CODA

A♭maj7

B♭maj7/C

come on. Give it to me.

Bmaj7/C

B♭maj7/C

A♭maj7#5/C

Give it to me, ay, come on. Give it

2 A♭maj7

B♭maj7

Bmaj7

come on. Give it to me, oh. Hit

B♭maj7

A♭maj7#5

your stick a - gainst that drum. I wan - na

**B $\flat$  maj7** **Bmaj7** **B $\flat$  maj7**

do it, oh. Boom, clack,

**A $\flat$  maj7** **B $\flat$  maj7**

boom, clack. I want a rim. Boom, clack,

**Bmaj7** **B $\flat$  maj7**

boom, clack. Boom, clack,

**A $\flat$  maj7#5** **N.C.**

boom, clack, I want a rim - shot, um hmm.

# On and On

7

Words and Music by ERICA WRIGHT  
and JAMAL CANTERO

*177.125/12*  
Funky beat (♩ = ♩) <sup>3</sup>

B7#5 Em9 B7#5 Em9 B7#5 Em9

Oh, my my my... I'm feel-in' high... My mon-ey's gone...

B7#5 Em9 B7#5 Em9 B7#5 Em9

I'm all a-lone... Too much to see... The world keeps turn-in'.

B7#5 Em9 B7#5 Em9

Oh, what a day... What a day, what a day. } The

The musical score is written for guitar and piano. It features a 4/4 time signature and a key signature of one sharp (F#). The guitar part includes a 'Funky beat' with a triplet of eighth notes. The piano part provides harmonic support with chords and a steady bass line. The lyrics are written below the vocal line.

B7#5 Em9 B7#5 Em9

Peace and bless - ins' man - i - fest — with ev - 'ry les - son learned. —  
 man that knows some - thing knows that he knows noth - ing — at all. — Does it seem  
 rush in - to — de - struc - tion 'cause you don't have noth - in' left. — The

B7#5 Em9 B7#5 Em9

If your know - ledge were — your wealth, then it would be — well - earned. —  
 cold - er in — your sum - mer - time — and hot - ter in — your fall? — } If  
 moth - er ship — can't save — you, so — your ass is gonna get left. — }

B7#5 Em9 B7#5 Em9

we were made — in His — im - age, — then call us by — our names. — Most in - tel -

B7#5 Em9 B7#5 Em9

lects do not — be - lieve — in God, — but they fear us just — the same. — Oh,



B7#5 Em9 B7#5 Em9

on and on — and on and on, — My ci-pher keeps mov-in' like a roll-in' stone. Oh,

B7#5 Em9 B7#5 Em9

on and on — and on and on, —

I go  
 { All — right — un-til the break of dawn. —  
 All — night — un-til the vul-tures swarm. —  
 You can't with me so just leave me a-lone. }

B7#5 Em9 B7#5 Em9

on and on — and on and on, —

My ci-pher keeps mov-in' like a roll-in' stone. Ooh. —

B7#5 Em9 B7#5 Em9

To Coda

On and on — and on and on. —

Damn it, I'm a sing my song. —

B7#5 Em9 B7#5 Em9

I was born un-der wa-ter with three dol-lars and six

B7#5 Em9 N.C.

dimes. Yeah, you may laugh 'cause you did not do your math.

B7#5 Em9 B7#5 Em9 B7#5 Em9

Like one two three. Damn, you all feel that? Like one two three.

2 N.C. Em Em7/D

Mad props to the god Ja-Bone. I am feel-in' kind of hun-gry

**Cmaj9** **B7** **Em** **Em7/D**

'cause my high is com- in' down... Don't feed me yells

**Cmaj9** **B7** **Em** **Em7/D**

'cause your food does not en- dure I think I need a cup of tea

**Cmaj9** **B7** **Em** **Em7/D**

The world keeps turn- in' Oh, what a day

**Cmaj9** **B7** **D.S. al Coda**

What a day what a day You

**CODA** **B7#5** **Em9**

on and on and on

# Appletree

Words and Music by ERICA WRIGHT  
and ROBERT BRADFORD

**Funky beat, not fast**



Fmaj7

Fm

F#m

G#m

Gmaj7

*Spoken: I'd like to dedicate this to all of the Creator's righteous children. I have some food in my bag for you*

Fmaj7

Em

F#m

G#m

Bm

Fmaj7

*Not that edible food, that food you eat. No, I have some food for thought. Since knowledge is infinite,*

Em

F#m

G#m

Gmaj7

Fmaj7

*it has infinitely fed on me* *So*

Em F#m G#m Bm Fmaj7

Sung: It was a storm - y night, you know, the kind where the light - ning strikes,  
I have a ho and I take it ev - 'ry where I go —

Em F#m G#m Gmaj7 Fmaj7

and I was hang in' out wit some of my "art - sy" friends Ooh wee ooh wee ooh. The  
'cause I'm plant ing seeds so I reeps what I sow, — ya know. Oh,

Em F#m G#m Bm Fmaj7

night was long, the night went on, the peo - ple cool - in' out un til the break of dawn. —  
on and on and on. My ci pher keeps mov in' like a roll - in' stone

Em F#m G#m Gmaj7 Fmaj7

In cense was burn - in' so I'm feel - in' right, ah 'light } See,  
I can't con trol the soul flow in' in me, ooh wee. }



picks my friends like I pick my fruit and Gan ny told me that when I was on - ly a youth - I



don't walk a round trying to be wha I'm not - I don't waste my time try ng ta get what you got I



work at pleas in' me 'cause I can't please you, - and that's why I do what I do. My



soul flies free like a wil low tree . Doo wee doo wee doo wee

Em F#m G#m Bm F#m7

And if you don't want to be down with me you don't want to be from my apple tree

1 Em F#m G#m Gmaj7 F#maj7

And if you don't want to be down with me, then you don't want to be from my apple tree

Em F#m G#m Bm F#m7

And if you don't want to be down with me, then you don't want to be from my apple tree

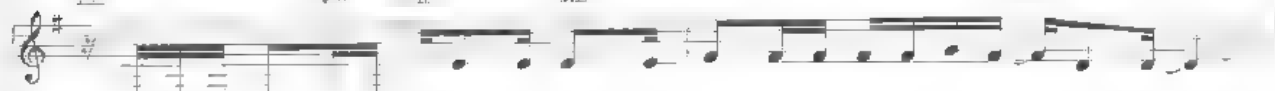
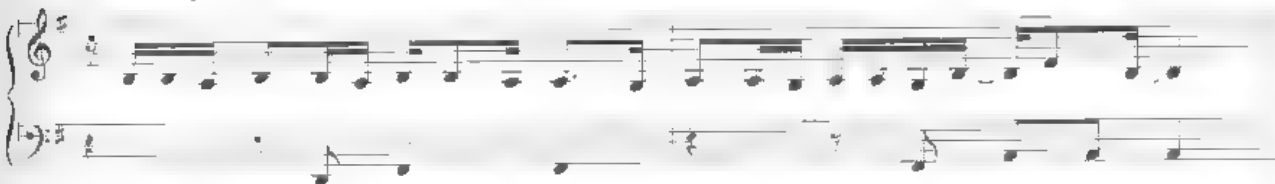
Em F#m G#m Gmaj7 F#maj7

And if you don't want to be down with me, you just don't want to be down

2 3



And if you don't want to be down with me, you don't want to be from my ap ple tree,  
And if you don't want to be down with me, You dum dum did dy.



And if you don't want to be down with me, you don't want to be from my ap - ple - tree.



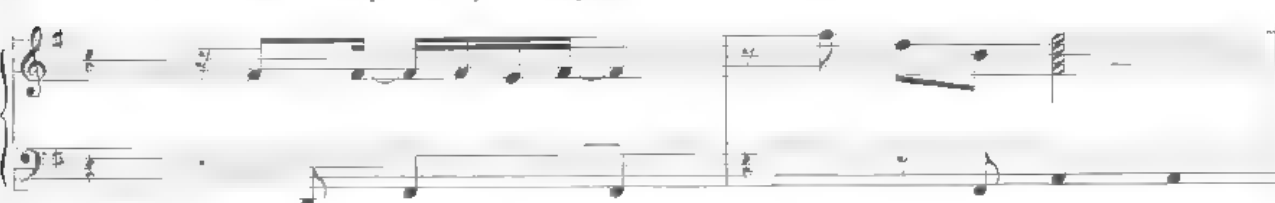
To Coda ⊕



And if you don't want to be down with me, you just don't want to be down.



Oh my my my





Em F#m G#m Gmaj7 Fmaj7

Oh my my my

Em F#m G#m Bm Fmaj7

Oh my my my Oh, Oh my my

Em F#m G#m Gmaj7 Fmaj7

my my my my my Oh Oh oh da da oh da I

D.S. al Coda  
(take 2nd ending)

CODA Em F#m G#m Bm Fmaj7

You just don't want to be down.

Em F#m G#m Gmaj7 Fmaj7

Oh. You just don't want to be down,

Em F#m G#m Bm Fmaj7

down, down,

Em F#m G#m Gmaj7 Fmaj7

down. You just don't want to be down

Em F#m C#m Bm Fmaj7

Repeat and Fade

# Other Side of the Game

Words and Music by ERICA WRIGHT,  
LEONARD HUBBARD, AHMIR THOMPSON,  
RICHARD NICHOLS and JAMES POYSER

Moderately slow

Chords: G#m7/F# Bmaj9 Eb9sus A#maj7 G#m7/F#

The piano introduction consists of two staves. The right hand plays a series of chords: G#m7/F#, Bmaj9, Eb9sus, A#maj7, and G#m7/F#. The left hand plays a descending eighth-note line: F#4, E4, D4, C#4, B3, A3, G#3, F#3, E3, D3, C#3, B2, A2, G#2, F#2, E2, D2, C#2, B1, A1, G#1, F#1, E1, D1, C#1, B0, A0, G#0, F#0, E0, D0, C#0, B-1, A-1, G#-1, F#-1, E-1, D-1, C#-1, B-2, A-2, G#-2, F#-2, E-2, D-2, C#-2, B-3, A-3, G#-3, F#-3, E-3, D-3, C#-3, B-4, A-4, G#-4, F#-4, E-4, D-4, C#-4, B-5, A-5, G#-5, F#-5, E-5, D-5, C#-5, B-6, A-6, G#-6, F#-6, E-6, D-6, C#-6, B-7, A-7, G#-7, F#-7, E-7, D-7, C#-7, B-8, A-8, G#-8, F#-8, E-8, D-8, C#-8, B-9, A-9, G#-9, F#-9, E-9, D-9, C#-9, B-10, A-10, G#-10, F#-10, E-10, D-10, C#-10, B-11, A-11, G#-11, F#-11, E-11, D-11, C#-11, B-12, A-12, G#-12, F#-12, E-12, D-12, C#-12, B-13, A-13, G#-13, F#-13, E-13, D-13, C#-13, B-14, A-14, G#-14, F#-14, E-14, D-14, C#-14, B-15, A-15, G#-15, F#-15, E-15, D-15, C#-15, B-16, A-16, G#-16, F#-16, E-16, D-16, C#-16, B-17, A-17, G#-17, F#-17, E-17, D-17, C#-17, B-18, A-18, G#-18, F#-18, E-18, D-18, C#-18, B-19, A-19, G#-19, F#-19, E-19, D-19, C#-19, B-20, A-20, G#-20, F#-20, E-20, D-20, C#-20, B-21, A-21, G#-21, F#-21, E-21, D-21, C#-21, B-22, A-22, G#-22, F#-22, E-22, D-22, C#-22, B-23, A-23, G#-23, F#-23, E-23, D-23, C#-23, B-24, A-24, G#-24, F#-24, E-24, D-24, C#-24, B-25, A-25, G#-25, F#-25, E-25, D-25, C#-25, B-26, A-26, G#-26, F#-26, E-26, D-26, C#-26, B-27, A-27, G#-27, F#-27, E-27, D-27, C#-27, B-28, A-28, G#-28, F#-28, E-28, D-28, C#-28, B-29, A-29, G#-29, F#-29, E-29, D-29, C#-29, B-30, A-30, G#-30, F#-30, E-30, D-30, C#-30, B-31, A-31, G#-31, F#-31, E-31, D-31, C#-31, B-32, A-32, G#-32, F#-32, E-32, D-32, C#-32, B-33, A-33, G#-33, F#-33, E-33, D-33, C#-33, B-34, A-34, G#-34, F#-34, E-34, D-34, C#-34, B-35, A-35, G#-35, F#-35, E-35, D-35, C#-35, B-36, A-36, G#-36, F#-36, E-36, D-36, C#-36, B-37, A-37, G#-37, F#-37, E-37, D-37, C#-37, B-38, A-38, G#-38, F#-38, E-38, D-38, C#-38, B-39, A-39, G#-39, F#-39, E-39, D-39, C#-39, B-40, A-40, G#-40, F#-40, E-40, D-40, C#-40, B-41, A-41, G#-41, F#-41, E-41, D-41, C#-41, B-42, A-42, G#-42, F#-42, E-42, D-42, C#-42, B-43, A-43, G#-43, F#-43, E-43, D-43, C#-43, B-44, A-44, G#-44, F#-44, E-44, D-44, C#-44, B-45, A-45, G#-45, F#-45, E-45, D-45, C#-45, B-46, A-46, G#-46, F#-46, E-46, D-46, C#-46, B-47, A-47, G#-47, F#-47, E-47, D-47, C#-47, B-48, A-48, G#-48, F#-48, E-48, D-48, C#-48, B-49, A-49, G#-49, F#-49, E-49, D-49, C#-49, B-50, A-50, G#-50, F#-50, E-50, D-50, C#-50, B-51, A-51, G#-51, F#-51, E-51, D-51, C#-51, B-52, A-52, G#-52, F#-52, E-52, D-52, C#-52, B-53, A-53, G#-53, F#-53, E-53, D-53, C#-53, B-54, A-54, G#-54, F#-54, E-54, D-54, C#-54, B-55, A-55, G#-55, F#-55, E-55, D-55, C#-55, B-56, A-56, G#-56, F#-56, E-56, D-56, C#-56, B-57, A-57, G#-57, F#-57, E-57, D-57, C#-57, B-58, A-58, G#-58, F#-58, E-58, D-58, C#-58, B-59, A-59, G#-59, F#-59, E-59, D-59, C#-59, B-60, A-60, G#-60, F#-60, E-60, D-60, C#-60, B-61, A-61, G#-61, F#-61, E-61, D-61, C#-61, B-62, A-62, G#-62, F#-62, E-62, D-62, C#-62, B-63, A-63, G#-63, F#-63, E-63, D-63, C#-63, B-64, A-64, G#-64, F#-64, E-64, D-64, C#-64, B-65, A-65, G#-65, F#-65, E-65, D-65, C#-65, B-66, A-66, G#-66, F#-66, E-66, D-66, C#-66, B-67, A-67, G#-67, F#-67, E-67, D-67, C#-67, B-68, A-68, G#-68, F#-68, E-68, D-68, C#-68, B-69, A-69, G#-69, F#-69, E-69, D-69, C#-69, B-70, A-70, G#-70, F#-70, E-70, D-70, C#-70, B-71, A-71, G#-71, F#-71, E-71, D-71, C#-71, B-72, A-72, G#-72, F#-72, E-72, D-72, C#-72, B-73, A-73, G#-73, F#-73, E-73, D-73, C#-73, B-74, A-74, G#-74, F#-74, E-74, D-74, C#-74, B-75, A-75, G#-75, F#-75, E-75, D-75, C#-75, B-76, A-76, G#-76, F#-76, E-76, D-76, C#-76, B-77, A-77, G#-77, F#-77, E-77, D-77, C#-77, B-78, A-78, G#-78, F#-78, E-78, D-78, C#-78, B-79, A-79, G#-79, F#-79, E-79, D-79, C#-79, B-80, A-80, G#-80, F#-80, E-80, D-80, C#-80, B-81, A-81, G#-81, F#-81, E-81, D-81, C#-81, B-82, A-82, G#-82, F#-82, E-82, D-82, C#-82, B-83, A-83, G#-83, F#-83, E-83, D-83, C#-83, B-84, A-84, G#-84, F#-84, E-84, D-84, C#-84, B-85, A-85, G#-85, F#-85, E-85, D-85, C#-85, B-86, A-86, G#-86, F#-86, E-86, D-86, C#-86, B-87, A-87, G#-87, F#-87, E-87, D-87, C#-87, B-88, A-88, G#-88, F#-88, E-88, D-88, C#-88, B-89, A-89, G#-89, F#-89, E-89, D-89, C#-89, B-90, A-90, G#-90, F#-90, E-90, D-90, C#-90, B-91, A-91, G#-91, F#-91, E-91, D-91, C#-91, B-92, A-92, G#-92, F#-92, E-92, D-92, C#-92, B-93, A-93, G#-93, F#-93, E-93, D-93, C#-93, B-94, A-94, G#-94, F#-94, E-94, D-94, C#-94, B-95, A-95, G#-95, F#-95, E-95, D-95, C#-95, B-96, A-96, G#-96, F#-96, E-96, D-96, C#-96, B-97, A-97, G#-97, F#-97, E-97, D-97, C#-97, B-98, A-98, G#-98, F#-98, E-98, D-98, C#-98, B-99, A-99, G#-99, F#-99, E-99, D-99, C#-99, B-100, A-100, G#-100, F#-100, E-100, D-100, C#-100, B-101, A-101, G#-101, F#-101, E-101, D-101, C#-101, B-102, A-102, G#-102, F#-102, E-102, D-102, C#-102, B-103, A-103, G#-103, F#-103, E-103, D-103, C#-103, B-104, A-104, G#-104, F#-104, E-104, D-104, C#-104, B-105, A-105, G#-105, F#-105, E-105, D-105, C#-105, B-106, A-106, G#-106, F#-106, E-106, D-106, C#-106, B-107, A-107, G#-107, F#-107, E-107, 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C#-126, B-127, A-127, G#-127, F#-127, E-127, D-127, C#-127, B-128, A-128, G#-128, F#-128, E-128, D-128, C#-128, B-129, A-129, G#-129, F#-129, E-129, D-129, C#-129, B-130, A-130, G#-130, F#-130, E-130, D-130, C#-130, B-131, A-131, G#-131, F#-131, E-131, D-131, C#-131, B-132, A-132, G#-132, F#-132, E-132, D-132, C#-132, B-133, A-133, G#-133, F#-133, E-133, D-133, C#-133, B-134, A-134, G#-134, F#-134, E-134, D-134, C#-134, B-135, A-135, G#-135, F#-135, E-135, D-135, C#-135, B-136, A-136, G#-136, F#-136, E-136, D-136, C#-136, B-137, A-137, G#-137, F#-137, E-137, D-137, C#-137, B-138, A-138, G#-138, F#-138, E-138, D-138, C#-138, B-139, A-139, G#-139, F#-139, E-139, D-139, C#-139, B-140, A-140, G#-140, F#-140, E-140, D-140, C#-140, B-141, A-141, G#-141, F#-141, E-141, D-141, C#-141, B-142, A-142, G#-142, F#-142, E-142, D-142, C#-142, B-143, A-143, G#-143, F#-143, E-143, D-143, C#-143, B-144, A-144, G#-144, F#-144, E-144, D-144, C#-144, B-145, A-145, G#-145, F#-145, E-145, D-145, C#-145, B-146, A-146, G#-146, F#-146, E-146, D-146, C#-146, B-147, A-147, G#-147, F#-147, E-147, D-147, C#-147, B-148, A-148, G#-148, F#-148, E-148, D-148, C#-148, B-149, A-149, G#-149, F#-149, E-149, D-149, C#-149, B-150, A-150, G#-150, F#-150, E-150, D-150, C#-150, B-151, A-151, G#-151, F#-151, E-151, D-151, C#-151, B-152, A-152, G#-152, F#-152, E-152, D-152, C#-152, B-153, A-153, G#-153, F#-153, E-153, D-153, C#-153, B-154, A-154, G#-154, F#-154, E-154, D-154, C#-154, B-155, A-155, G#-155, F#-155, E-155, D-155, C#-155, B-156, A-156, G#-156, F#-156, E-156, D-156, C#-156, B-157, A-157, G#-157, F#-157, E-157, D-157, C#-157, B-158, A-158, G#-158, F#-158, E-158, D-158, C#-158, B-159, A-159, G#-159, F#-159, E-159, D-159, C#-159, B-160, A-160, G#-160, F#-160, E-160, D-160, C#-160, B-161, A-161, G#-161, F#-161, E-161, D-161, C#-161, B-162, A-162, G#-162, F#-162, E-162, D-162, C#-162, B-163, A-163, G#-163, F#-163, E-163, D-163, C#-163, B-164, A-164, G#-164, F#-164, E-164, D-164, C#-164, B-165, A-165, G#-165, F#-165, E-165, D-165, C#-165, B-166, A-166, G#-166, F#-166, E-166, D-166, C#-166, B-167, A-167, G#-167, F#-167, E-167, D-167, C#-167, B-168, A-168, G#-168, F#-168, E-168, D-168, C#-168, B-169, A-169, G#-169, F#-169, E-169, D-169, C#-169, B-170, A-170, G#-170, F#-170, E-170, D-170, C#-170, B-171, A-171, G#-171, F#-171, E-171, D-171, C#-171, B-172, A-172, G#-172, F#-172, E-172, D-172, C#-172, B-173, A-173, G#-173, F#-173, E-173, D-173, C#-173, B-174, A-174, G#-174, F#-174, E-174, D-174, C#-174, B-175, A-175, G#-175, F#-175, E-175, D-175, C#-175, B-176, A-176, G#-176, F#-176, E-176, D-176, C#-176, B-177, A-177, G#-177, F#-177, E-177, D-177, C#-177, B-178, A-178, G#-178, F#-178, E-178, D-178, C#-178, B-179, A-179, G#-179, F#-179, E-179, D-179, C#-179, B-180, A-180, G#-180, F#-180, E-180, D-180, C#-180, B-181, A-181, G#-181, F#-181, E-181, D-181, C#-181, B-182, A-182, G#-182, F#-182, E-182, D-182, C#-182, B-183, A-183, G#-183, F#-183, E-183, D-183, C#-183, B-184, A-184, G#-184, F#-184, E-184, D-184, C#-184, B-185, A-185, G#-185, F#-185, E-185, D-185, C#-185, B-186, A-186, G#-186, F#-186, E-186, D-186, C#-186, B-187, A-187, G#-187, F#-187, E-187, D-187, C#-187, B-188, A-188, G#-188, F#-188, E-188, D-188, C#-188, B-189, A-189, G#-189, F#-189, E-189, D-189, C#-189, B-190, A-190, G#-190, F#-190, E-190, D-190, C#-190, B-191, A-191, G#-191, F#-191, E-191, D-191, C#-191, B-192, A-192, G#-192, F#-192, E-192, D-192, C#-192, B-193, A-193, G#-193, F#-193, E-193, D-193, C#-193, B-194, A-194, G#-194, F#-194, E-194, D-194, C#-194, B-195, A-195, G#-195, F#-195, E-195, D-195, C#-195, B-196, A-196, G#-196, F#-196, E-196, D-196, C#-196, B-197, A-197, G#-197, F#-197, E-197, D-197, C#-197, B-198, A-198, G#-198, F#-198, E-198, D-198, C#-198, B-199, A-199, G#-199, F#-199, E-199, D-199, C#-199, B-200, A-200, G#-200, F#-200, E-200, D-200, C#-200, B-201, A-201, G#-201, F#-201, E-201, D-201, C#-201, B-202, A-202, G#-202, F#-202, E-202, D-202, C#-202, B-203, A-203, G#-203, F#-203, E-203, D-203, C#-203, B-204, A-204, G#-204, F#-204, E-204, D-204, C#-204, B-205, A-205, G#-205, F#-205, E-205, D-205, C#-205, B-206, A-206, G#-206, F#-206, E-206, D-206, C#-206, B-207, A-207, G#-207, F#-207, E-207, D-207, C#-207, B-208, A-208, G#-208, F#-208, E-208, D-208, C#-208, B-209, A-209, G#-209, F#-209, E-209, D-209, C#-209, B-210, A-210, G#-210, F#-210, E-210, D-210, C#-210, B-211, A-211, G#-211, F#-211, E-211, D-211, C#-211, B-212, A-212, G#-212, F#-212, E-212, D-212, C#-212, B-213, A-213, G#-213, F#-213, E-213, D-213, C#-213, B-214, A-214, G#-214, F#-214, E-214, D-214, C#-214, B-215, A-215, G#-215, F#-215, E-215, D-215, C#-215, B-216, A-216, G#-216, F#-216, E-216, D-216, C#-216, B-217, A-217, G#-217, F#-217, E-217, D-217, C#-217, B-218, A-218, G#-218, F#-218, E-218, D-218, C#-218, B-219, A-219, G#-219, F#-219, E-219, D-219, C#-219, B-220, A-220, G#-220, F#-220, E-220, D-220, C#-220, B-221, A-221, G#-221, F#-221, E-221, D-221, C#-221, B-222, A-222, G#-222, F#-222, 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B-280, A-280, G#-280, F#-280, E-280, D-280, C#-280, B-281, A-281, G#-281, F#-281, E-281, D-281, C#-281, B-282, A-282, G#-282, F#-282, E-282, D-282, C#-282, B-283, A-283, G#-28

D<sup>b</sup> maj 9A<sup>b</sup> maj 9E<sup>b</sup> maj 7

G maj 7 #5/A

Gave me the ife that I came to live.

A<sup>b</sup> maj 9E<sup>b</sup> maj 9

Do I real ly want my ba - by?

A<sup>b</sup> maj 9E<sup>b</sup> maj 9

Broth er tell me what to do.

A<sup>b</sup> maj 9

I know you got ... to get your hus - tle on.

**E<sup>9</sup>** **A<sup>b</sup>ma<sup>9</sup>**

vo I praved I un - der - stand

**E<sup>9</sup>**

the game some times, and I ove you strong — mm —

**D<sup>b</sup>ma<sup>9</sup>** **A<sup>b</sup>ma<sup>9</sup>** **E<sup>9</sup>** **G<sup>7</sup>#5/A**

but what-cha gon-na do when they come for you?

**D<sup>b</sup>ma<sup>9</sup>** **A<sup>b</sup>ma<sup>9</sup>** **E<sup>9</sup>** **G<sup>7</sup>#5/A**

Work an't hon est but it pays the bills

D $\flat$  maj9A $\flat$  maj9

E maj7

G maj7#5 A

What we gon - na do when they come for you?

D $\flat$  maj9A $\flat$  maj9

E maj7

G maj7#5/A

God. I can't stand life with - out - cha. Now,

A $\flat$  maj9

E maj9

me and ba by got this sit a d d tion See

A $\flat$  maj9

broth - a got this com plex oc cu pa - tion And

Emaj9

it ain't that he don't have ed u ca tion cause

Abmaj9

I was right there at his grad u a tion Now

Emaj9

I ain't say in' that this life don't work,

A7maj9

but it's me and ba - by that he hurts. Be

E no 13

Trio

cause I tell him right, he thinks I'm wrong But love

I'm struggl, mm He gave me the life that I came to live

gave me the song that I came to give Pres sure on me, but the seed has grown. I

can't make it on my own Sum-mer came a round and the flow-ers bloomed.



Bmaj9

E7sus

To Coda ⊕

E<sup>+</sup> maj7C<sup>+</sup> maj7 #5/AA<sup>+</sup> b maj9E<sup>+</sup> maj9

Don't worry, baby, I know there's con-fu

A<sup>+</sup> b maj9

s or

E<sup>+</sup> maj9

God's gon na see us through, yeah. Peace out to rev-o-lu

D<sup>+</sup> maj9A<sup>+</sup> b maj9

I or, but we paid, though. (Don't you worry)

Play 3 times

Emaj7 Gmaj7#5/A Dømaj9 Aømaj9 Emaj7 Gmaj7#5/A

keep your ba by.) (1,3.) Work ain't hon est but it pays the bills.  
(2.) Gave me the life that I came to live.

Dømaj9 Aømaj9 Emaj7 Gmaj7#5/A D.S. al Coda

(Don't you wor ry, keep your ba by) He

CODA

Aømaj9 G#m7/F#

or cou.d this be make be lieve? Lead vocal ad lib

Repeat and Fade

Bømaj9 Eø7sus Aømaj9 G#m7 F#

# Sometimes (Mix #9)

Words and Music by ERICA WRIGHT,  
KENYATTA SAUNDERS, MEL LEWIS, LEONARD HUBBARD,  
AHMIR THOMPSON and JAMES POYSER

Relaxed R&B groove

Am13

The piano introduction features a relaxed R&B groove. The right hand plays a series of chords and single notes, while the left hand provides a steady bass line. The tempo is marked as 'Relaxed R&B groove'.

Bm7

Chord diagram for Bm7: B2, D3, F#3, A3.

Am13

The first line of the song features the vocal melody and piano accompaniment. The lyrics are: "Ye ye ye yo". The piano part provides a steady bass line and harmonic support.

Bm7

Chord diagram for Bm7: B2, D3, F#3, A3.

Am13

The second line of the song features the vocal melody and piano accompaniment. The lyrics are: "Ye ye yo. Well I". The piano part continues with a steady bass line and harmonic support.

D7

Chord diagram for D7: D2, F#2, A2, C#3.

Am13

The third line of the song features the vocal melody and piano accompaniment. The lyrics are: "can't be sure. I re-spect your flow. Now I wan na know if you wan - na go -". The piano part continues with a steady bass line and harmonic support.

D7

Chord diagram for D7: D2, F#2, A2, C#3.

Original key, Bb minor. This edition has been transposed down one half-step to be more playable.

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A713



to the stu - di - o for some rhym - in', too. — What cha wan na do, what cha

D7



Am13



wan na do? — Bring your sack, — but I'm cool with that — I got the

D7



Am13



pe per sack and a pen pal track. Got the song and it's

NC

on the song Got the stu - di - o locked down all night long

# Next Lifetime

Words and Music by ERICA WRIGHT  
and ANTHONY SCOTT

Laid-back R&B (♩ = ♩ ♩)

The musical score is written for piano in 4/4 time. It features a laid-back R&B style with a tempo of ♩ = ♩ ♩. The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into several systems, each with a key signature change indicated by a sharp sign (#) on the treble clef line. The first system starts with an Am9 chord and a melody in the right hand, with a bass line in the left hand. The second system continues the melody and bass line, with a Bm9 chord. The third system introduces the vocal melody, with lyrics: "Now what am I sup pose to do when I". The fourth system continues the vocal melody, with lyrics: "want you in my world? (want you in my world) But how can I want you for my self when I'm". The fifth system continues the vocal melody, with lyrics: "want you in my world? (want you in my world) But how can I want you for my self when I'm". The sixth system continues the vocal melody, with lyrics: "want you in my world? (want you in my world) But how can I want you for my self when I'm". The seventh system continues the vocal melody, with lyrics: "want you in my world? (want you in my world) But how can I want you for my self when I'm". The eighth system continues the vocal melody, with lyrics: "want you in my world? (want you in my world) But how can I want you for my self when I'm". The ninth system continues the vocal melody, with lyrics: "want you in my world? (want you in my world) But how can I want you for my self when I'm". The tenth system continues the vocal melody, with lyrics: "want you in my world? (want you in my world) But how can I want you for my self when I'm". The eleventh system continues the vocal melody, with lyrics: "want you in my world? (want you in my world) But how can I want you for my self when I'm". The twelfth system continues the vocal melody, with lyrics: "want you in my world? (want you in my world) But how can I want you for my self when I'm". The thirteenth system continues the vocal melody, with lyrics: "want you in my world? (want you in my world) But how can I want you for my self when I'm". The fourteenth system continues the vocal melody, with lyrics: "want you in my world? (want you in my world) But how can I want you for my self when I'm". The fifteenth system continues the vocal melody, with lyrics: "want you in my world? (want you in my world) But how can I want you for my self when I'm". The sixteenth system continues the vocal melody, with lyrics: "want you in my world? (want you in my world) But how can I want you for my self when I'm". The seventeenth system continues the vocal melody, with lyrics: "want you in my world? (want you in my world) But how can I want you for my self when I'm". The eighteenth system continues the vocal melody, with lyrics: "want you in my world? (want you in my world) But how can I want you for my self when I'm". The nineteenth system continues the vocal melody, with lyrics: "want you in my world? (want you in my world) But how can I want you for my self when I'm". The twentieth system continues the vocal melody, with lyrics: "want you in my world? (want you in my world) But how can I want you for my self when I'm".

Original key: A♭ minor. This edition has transposed up one half step to be more playable.

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A#m9 Am9

al read y some one s girl? What am I sup - pose to go when I

Bm9 To Coda

want you in — my world? (want you in my world) But how can I want you for my - self when I m

A#m9 Am9

al - read y some one's girl? First time that I saw you, boy, it was a warm and sun - ny day

Bm9 A#m9

All I know is I want-ed you. I real-ly hoped you'd look my way — Then you

Am9

smiled at me so warm and sweet; — I — could not speak — You make

Bm9

me feel like a h'l — bit — ty girl. What do you do to me — Now

A#m9

what am I sup pose — to do — when I want — you in — my world? (want you in — my world) But

Bm9

how can I want you for my self when I'm al — read y some one's girl? (I guess I'll see you next life —



Am9

Bm9

I'm not hard feelings I guess I'll see you next life time I got her

A#m9

Am9

there Your energy feels so damn good to me It picks me

Bm9

A#m9

up don't want to come down You got me spinning all a round. yeah

Am9

You need to know I've got somebody, but you're

Em9 A#m9 D.S. al Coda

be-lie d-ful. But still - it ain't that type of par ty now Now

CODA A#m9 Am9

a read y some one's girl? (I guess I'll see you next life time) May be we'll be bu

Bm9

at flies (I guess I'll see you next life time.) That

A#m9 Am9

sounds so di - vine (I guess I'll see you next life time) I guess - I will

now. — (I guess I'll see you next life — time.) Wait, wait a lit tle while. See, it

Bm9

A#m9

ain't noth in' wrong with dream - in', but boy, don't get me wrong, 'cause

A#m9

ev er y time I see you it lets me know — just how strong — that my

Bm9

A#m9

ove is for my ba - by But e mo tions just don't lie. — We'll know I'm a lot ta wom - an — but not e -

A#m9

Bm9

nough to di vide the pie, ooh. Now what am I sup pose to do when I

*Lead vocal ad lib.*

want you in my world? (want you in my world) But who can I want you for my self when I'm

a read y some one's girl? (I guess I'll see you next I fe time

(I guess I'll see you next life time.) Now

**Repeat and Fade**

# Afro (Freestyle Skit)

Words and Music by ERICA WRIGHT  
and JAMES POYSER

Slow blues

N C

The first system of musical notation is in 12/8 time, featuring a single treble clef staff. The melody begins with a half note G4, followed by a quarter note A4, and then a half note Bb4. The lyrics "You need o" are aligned under the first two notes. The melody continues with a half note C5, followed by a quarter note Bb4, and then a half note A4. The lyrics "pick your Af ro, Dad dy." are aligned under the next two notes. The melody concludes with a half note G4, followed by a quarter note F4, and then a half note E4. The lyrics "be cause it's flat on one side," are aligned under the final two notes.

The second system of musical notation is in 12/8 time, featuring a single treble clef staff. The melody begins with a half note G4, followed by a quarter note A4, and then a half note Bb4. The lyrics "mm, mm, mm, mm." are aligned under the first four notes. The melody continues with a half note C5, followed by a quarter note Bb4, and then a half note A4. The lyrics "You need to" are aligned under the next two notes. The melody concludes with a half note G4, followed by a quarter note F4, and then a half note E4. The lyrics "pick your Af-ro, Dad dy," are aligned under the final two notes.

The third system of musical notation is in 12/8 time, featuring a single treble clef staff. The melody begins with a half note G4, followed by a quarter note A4, and then a half note Bb4. The lyrics "be cause it's flat on one side," are aligned under the first three notes. The melody continues with a half note C5, followed by a quarter note Bb4, and then a half note A4. The lyrics "da, da," are aligned under the next two notes. The melody concludes with a half note G4, followed by a quarter note F4, and then a half note E4. The lyrics "mm, mm, mm, mm. Well, if" are aligned under the final three notes.

C F NC. B $\flat$

you don't peek your Af ro. you're gon na have one \_ side high.

F7 F#7/G A $\flat$  A7 B $\flat$ 7

Well, you said you was gon' take me to see Wu-Tang, ba - by, \_

E $\flat$  B $\flat$ 7 E9

so I brai - ed my hair. Well, \_ Spoken: yes, you did. Sung: You

E $\flat$  E $\flat$ 7 E $\flat$ m7

said you's gon take me to see Wu Tang ba by so I brai ed my ha r

B $\flat$  Cm7 Dm7 $\flat$ 5 G7

Spoken. Yes, I did,     orrowed and everything, baby.     Sung: Well, you

F E $\flat$ 7/B $\flat$

changed your mind and said we weren't go - ing, — but my ma ma saw you there.

B $\flat$  E $\flat$ 7 Edm7 B $\flat$ 7/F

Spoken. Yes, she did. Check this out     Sung. Well, I be —

B $\flat$  E $\flat$ 7

— blow in' up your pag er, Dad dy,     but you nev er call — me back.

B $\flat$  Eb7

Wcl. I be put tin' in nine one one, - ba by,

Edm7 Bb/F Eb

but you nev - er call me back, - no, no.

Dm7 G7 C

See, ei ther you don't know how to use that pag er, Dad dy.

F7 Gm7 Abm6 A7b5 Bb Ab6 Gm Gbm Fm

I'm gon na take that ho back. Yes, I will. You know I do



# Certainly

Words and Music by ERICA WRIGHT  
and MADUKWU CHINWAH

Freely

E/F

D $\flat$ 9#11

F13#11

E13#11

F $\flat$ 6

Bmaj7/F#

Bmaj7 $\flat$ 5/E#

Relaxed shuffle (♩ ♩ ♩ ♩)

G#m11

C#m11

G#m11

1  
C#m11

Emas 9)

NC

Who gave a per  
Who told you that

mis-sion to re-ar-range me? Cer  
it was al-right to love me? cer  
Cer-tain-ly,

1

I'm not me  
I'm not me

G#m1

C#m1

I was not look ing for no love af far  
I was not look ing for no love af far

G#m11 C#m11 G#m11

and now you wan na fix me. Was not look - ing for no love.  
and now you wan na kiss me. Was not look - ing for no love.

C#m11 G#m11 Emaj9/D

- af fair, and now you want to mold me  
af - fair, I was not look -

2 C#m11 Emaj9/D NC

and now you wan na con - trol me, hold me

I knew you're try'n' to get cre a tive with my love, and that's al - right

but you tried to get a lit tle trick - y. To see y back and hen you

shipped me a mck ey. Cer - tain - ly, oer - tain - ly,

cer tain ly not me Cer tain ly

cer tain ly cer tain ly not me

2

A#m7+5

D#4+7

The world is mine. — When I — wake up. —

G#m7

C#7#11

A#m7

(when I wake up.) I don't need no body to

A7s

Ebmaj7

ing me the time

NC

Who told you that it was all right to love  
Who gave u per - mis-sion to re - ar - range —

**Dm11** **Am11** **Fmaj9/Eb**

af fair, and now you want to mold me. I was not look

af fair,

**Am11** **Fmaj9/Eb** **NC**

and now you wan-na con-trol me, hold me

You're real ly try'n' to get cre-a-tive with my love, and that's real cute.

but you tried to get a lit-tle trick-y. Turned my back and then you

Am11 Dm7

sipped me a muck ey. — Cer tain - ly, cer tain - ly,

Am11 Dm7 Am11

cer tain ly nor me Cer tain ly,

Dm11 An Fma9/E9

cer tain ly, cer tain ly no me

2 Bm7b5 F#7

The world is mine When I wake up

Am7 D7#11 Bm7b5

(when I wake up,) I don't need no - bod y tell -

F#m Ebm9

ing me the time.

Am11 Dm11 Am11

Dm11 Am11 Dm11

(Cer - tain ly Cer - tain ly not me



Am Dm11 Am

no (Cer tain ly) I was not look ing,

Dm11 Am11 Dm11

was not look ing for the love af far (Cer tain ly)

Am11 Dm11 Am11

Cer tain ly not me, no, no, no way

Fmaj9/Eb N.C.

(Cer tain ly)

# 4 Leaf Clover

Words and Music by DAVID LEWIS  
and WAYNE LEWIS

Moderately slow R&B (♩-♩-♩-♩)

C#m A B C#m A B

Touch a 4 leaf clover, May be we'll get o - ver

*mf*

C#m A B B/C# C#m

Try, your luck might come your way, Here I am on a  
wind, I am

c ond. free. If you on ly take the chance, try love out  
go - ing plac es, be - m' things I wan na

A B C#m

loud As I dream through the sky. shoot - ing  
be To set tle down is oh, so hard. But I will

A/B B/C#

Cu - pid's lov ing ar row you just might try So don't  
bring you back one chance, so pick the right card. And I don't

miss me  
miss it

Take your time.  
Take your time.

You've on - ly  
You've on - ly

C#m A B

got one chance yeah, so come on } Touch a leaf clo ver  
got one chance ooh wee ooh wee ooh.

C#m A B C#m A B C#m A B

May be we'll go. o - ver. Touch a 4 leaf clo ver. Love might get you o ver

To Coda (1)

C#m A B C#m A B C#m A/B

Touch a 4 leaf clo ver. May be we'll get o - ver Try, your luck might come your

B/C# B/C#

way like the way

Ama7 G#m7

Free as a bird. Yeah yeah yeah

Amaj7 G#m7

To catch me is to catch a lep - re chaun. Ooh

Amaj7 G#m7

Hold on to your rab - bit's foot.

F#m7 C#m A/B B/C# D.S. al Coda

Just might be yours for - ev - er. You bet - ter

CODA C#m A B C#m

Try your luck might come your way

Touch a 4 leaf clo - ver      Touch a 4 leaf clo ver

A B C#m

Try, your luck might come your way, Love might get you o - ver




A B C#m

Touch a 4 leaf clo ver      Touch a 4 leaf clo ver


C#m A B C#m




Try, your luck might come your way May - be we'll get o - ver

A B C#m

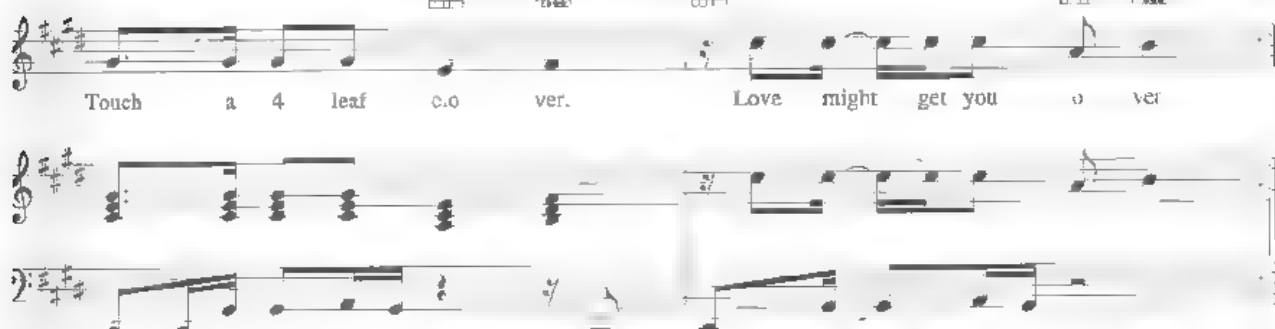
Touch a 4 leaf clo - ver      Touch a 4 leaf clo - ver







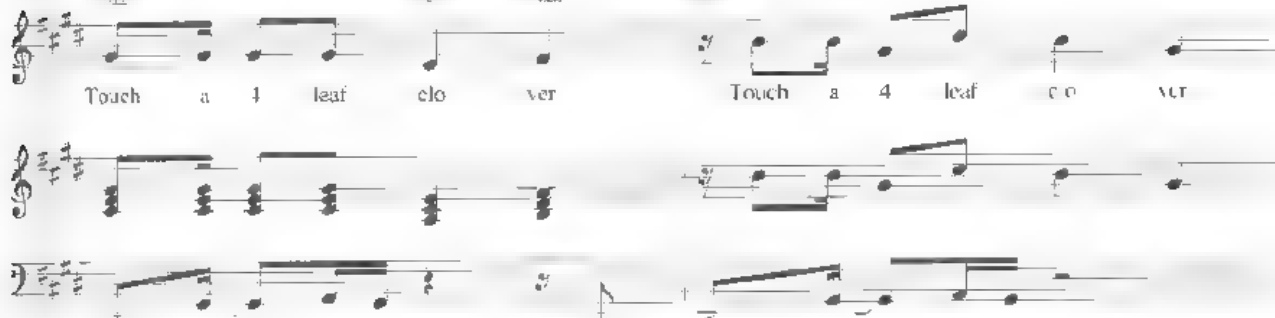
Touch a 4 leaf clo ver.      Love might get you o ver




*Flav 3 times*



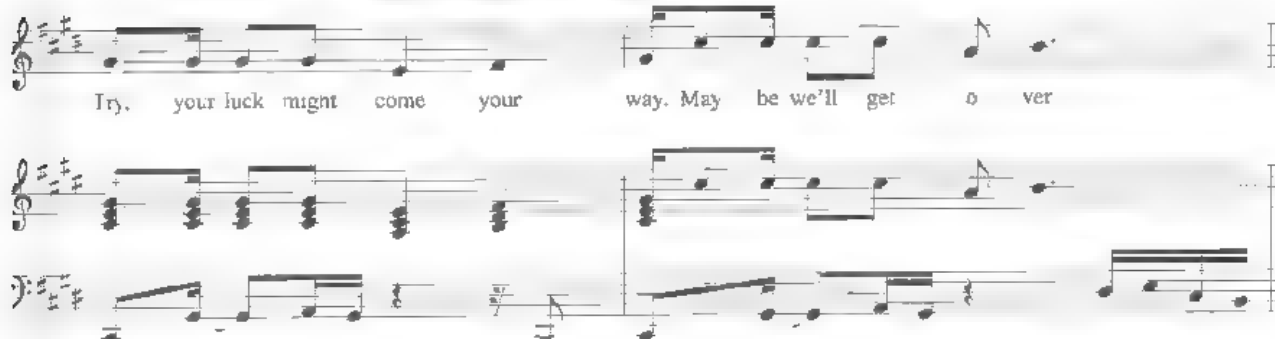





Touch a 4 leaf clo ver      Touch a 4 leaf clo ver



Try, your luck might come your way. May be we'll get o ver



# No Love

Words and Music by ERICA WRIGHT,  
LEROY HUTSON, GERALD DICKERSON,  
CHARLES BOYD and ROBERT BRADFORD

## Steady Beat

Gm9

A7maj7

Gm9

A7maj7/G



Gm7

Da di - ya da da da da dee dee. Da di - ya da da da da dee dee.

Abmaj7/G

Da di - ya da da da da dee dee. Ooh wee ooh wee ooh.

N.C.

You can see straight through me. Nev er thought you'd do me

A9 Abmaj7/G

Gm9

the way you do. in side of me? How could an y one be so cruel. How could an - y - one be such a fool.

Ab maj7/G

pen up my heart so you can know me i'll fake  
to res - cue me, da di - ya do! do!

Gm9

it, dot dec, Mm mm, from this mis - er - y. How can we make

Ab maj7/G

love when you don't love me? You don't

Gm9

Ab maj7/G

show me no love, uh uh. You don't show no love. You don't show no love, no

Gm9



love You don't show no love, uh uh. You don't

The first system of the musical score. It features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has two flats (Bb and Eb). The time signature is 4/4. The lyrics are: "love You don't show no love, uh uh. You don't".

A♭maj7/G



To Coda ⊕

show no love You don't show no love, No

The second system of the musical score. It continues the vocal line and piano accompaniment. The lyrics are: "show no love You don't show no love, No". The system ends with a Coda symbol (⊕).

N.C.

love. You had me call - in' out - your name.

The third system of the musical score. It continues the vocal line and piano accompaniment. The lyrics are: "love. You had me call - in' out - your name." The system ends with a repeat sign.

2

D.S. al Coda

What is his strange chang - love. Tell me.

The fourth system of the musical score. It continues the vocal line and piano accompaniment. The lyrics are: "What is his strange chang - love. Tell me." The system ends with a Coda symbol (⊕).

## CODA

love Ba by, you make me

N.C.

A $\flat$  maj7/G

feel like you do now, do now. But

A $\flat$  maj7/G

N.C.

I, I love you too much

1,2  
Gm9

3

Gm9



much too much. Ba by, you make me you

# Drama

53

Words and Music by ERICA WRIGHT  
and TY MACKLIN

Steadily, not fast

Fmaj7

Em7

Fmaj7

*Spoken* This word is so dramatic

*Sung* Ba ba yeah

Em7

Fmaj7

Mm mm

I can't be lieve

Em7

that we're still liv in .

Oh. in this cra zy, cra zy world that I'm sta- ly in

Emaj7

Em7

With all the prob lems of the day, how can we go

Emaj7

on Hey So tired of hear ing peo- ple say,

Em7

Emaj7

(1,2) "How can we go on?"  
(3,) "How can I go on?"

Em7

Fmaj7

Fan ta - sy peo ple, make be lieve peo

Fmaj7

ple, how can you go on? Yeah But you're still

Em7

To Coda

1 2

Fmaj7

Race re la - tions, se gre - ga tion, no oc cu pa - tion

work an fla tion dem on stra tion

Emaj7

mis ed a ca tion No cel e bra tion to cel

Em7

e - brate your lives Lis ten, peo ple is ten

Emaj7

Lit your hearts to God Teach your chil dren wis

Emaj7



**Em7**

**D.S. al Coda**

dom — Re al - i - ty — to-day.. so they can live — to mor row

**CODA**

**Fmaj7**

Fan ta sy peo ple,

**Em7**

make - be Leve — peo - ple, — how can you go

**Fmaj7**

**E1.7**

on But you're sh I iv II

Fmaj7

Listen, people, listen

Em7

ten. Lift your hearts to God

Fmaj7

Teach your children wisdom. Re

Em7

a (ly to day)

Repeat and Fade

# Sometimes...

Words and Music by ERICA WRIGHT,  
KENYATTA SAUNDERS MEL LEWIS, LEONARD HUBBARD,  
AHM R. THOMPSON and JAMES POYSER

Relaxed R&B groove

Am9 Bm7

*mf*

Am9 Bm7

Ye, yo, ye, yo.

Am9 D7

Ye, yo, ye, yo.

Am9

Some times I don't love you an -  
Some times I think that you're drain -

Original key: Bb minor. This edition has been transposed up one half-step to be more playable.

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D7 Am9

y ing more me. Some Some times times I'm I

D7 Am9

in want love you with at you, home. Some Some

D7

times... I think that I'm go ing mad. times... I feel like for giv ing you.

Am9

Some Some times times I do don't

NC

Am9

well well

Mean Mean

while while

you I

D7

Am9

been can

run not b.ame

nin' you,

through my

my dome. love.

Mean Mean

D7

while while

I'm sit

won't lung

leave here

me a lone

a lone

Am9

Ooh Ooh

chile chile

this love

why it

at got

to fair

be a.n't

what

thas way? } Ooh chile... gone onl  
it was }

D7 Am9

Can you tel. me where,

Am7

oh where, oh

Fmaj7/A

where? Where did the love go? Where

Em7/A

Did the love go? Where did the love go?

D7 Am9

Where did the love go? Where

D7 Am9

Did the love go? Where did the love go?

D7

Where JJ the love go?

Am9 1

2

D7

NC

No. no. no. no.

Am9

yo yo yo yo.

D7

Am9

yo yo yo yo.

D7

2

D7

Am9

yo. a). yo yo

(I find vocal ad lib.)



Chorus

Ay, yo yo

D7 Am9

Ay, yo, yo

D7

Can you tell me where,

Am7

oh where?

Fmaj7/A

Em7/A

Where did the love go? Where

Am7

Where did the love go? Where

Em7/A

Em7/A

Where did the love go? Where

Repeat and Fade

Where did the love go? Where did the love go?

# Certainly

## (Flipped It)

Words and Music by ER CA WRIGHT,  
MADUKWU CHINWAH, ROBERT SPINE,  
ROBERT MICKENS and ALTON TAYLOR

Relaxed shuffle (♩ = ♩♩)

Am I

Bm9

E7#9

Am I

Bm9

E6/9

Spoken: Huh, flipped it mix.

Mighty cool

One

two,

three,

four

Sung Who

gave

it

Bm9

F6/9

F7#9

Am I

mission to re ar range me

Cer

Original key: Bb minor. This edition has been transposed down one half-step to be more playable

tain ly not me Who told

Bm9 E6/9 E7#9 Am11

you that it was al right to love me? Cer

Bm9 E6/9 E7#9

tain ly, cer tain ly not me

Am11 Bm9 E6/9

I was not look ing for no love af fair, ba part

E7#9 Am11

Bm9 E6/9 E7#9 Am.1

by, } now you wan na fix me Was not look - ing for — no love

ncr,

Bm9 E6/9 E7#9

af fair, non Now you want to mold I me. was not look

Am.11 Bm9 E6/9

ing for no ove af fair ba - by, now you wan na

E7#9 Am.11

ss me I was not look ing for no love af fair

Bm9

F6/7

E7#9

Am11

and now you wan na con tro me here ne

Bm9

E6/9

E7#9

I know you're try'n' to get cre - a tive with my love, and that's a real right, -  
cute, -

N C

hit you tried to get a lit - tle trick - y. Turned my back and then you

E7#5(#9)

Am11

Bm9

E6/9

slipped me a muck ey. Cer - tain ly, cer tain - ly,

Chord symbols: E7#9, Am11

Lyrics: cer tain ly.

Chord symbols: Bm9, E6/9, E7#9, Am11

Lyrics: cer tain ly. Cer tain ly.

Chord symbols: Bm9, E6/9, E7#9

Lyrics: cer tain ly.

Chord symbols: Am11, Bm9, E6/9

Lyrics: cer tain ly. cer tain ly.

E7#9      G/F      B7#5(#9)

The world is mine      When I wake up,

Em(add9)      G(add9)      F#7#5      B7#5(#9)

(when I wake up.) I don't need no-bod-y tel.

E#7#5      Am9      D9

ng the the ame

Am9      Bm11      C#11      D9sus      E9sus      G/F      B7#5(#9)

Ooh, oh, oh, oh, The world



Em(add9) G(add9)

is mine, mine, mine. (When I wake up,) I don't need.

F#7#5 B7#5#9 Eb/F# Am9

no nig - ger roll - in' o ver look ing af ter me

D9 Am11 Bm9 Eb/9

*Lead vocal ad lib.*

E7#9 Am11 Bm9 Eb/9

E7#9

Am...

And then you sipped me a mick ey

Bm9

1-3

E7#9

4

E7#9

N.C.

And then you shipped me a mick ey. shipped me a mick-ey.

Am11

*Lead vocal ad lib.*

Bm9

E6/9

E7#9

Play 4 times N.C.

Ow

# Rim Shot (Outro)

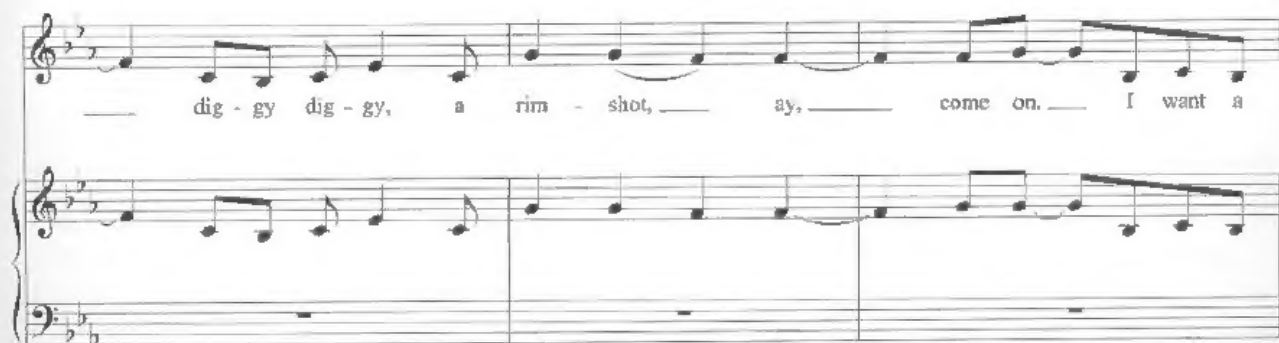
Words and Music by ERICA WRIGHT  
and MADUKWU CHINWAH

Relaxed shuffle (  )

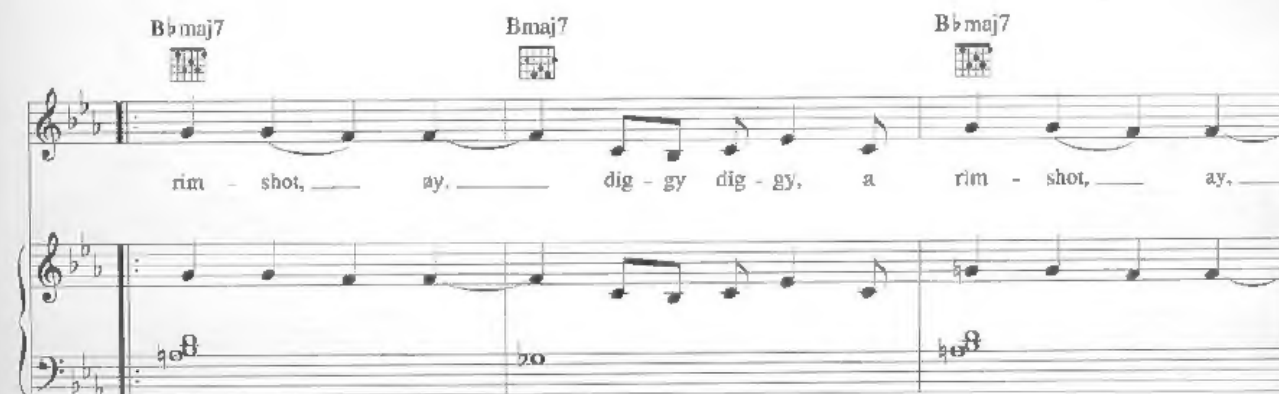
N.C.



Rim - shot, ay, come on. A rim - shot, ay,



dig - gy dig - gy, a rim - shot, ay, come on. I want a



rim - shot, ay, dig - gy dig - gy, a rim - shot, ay,

1  $A\flat maj7\sharp5$  2  $A\flat maj7$   $B\flat maj7$   $B maj7$

— come on. — A — come on. — Give it to me. Give it

1  $B\flat maj7$   $A\flat maj7\sharp5$  2  $A\flat maj7$   $B\flat maj7/C$

to me, ay, — come on. — Give it — come on. — Give it to me, oh. —

$B maj7/C$   $B\flat maj7/C$   $A\flat maj7\sharp5/C$

Hit — your stick — a — gainst — that drum. — I wan — na

$B\flat maj7/C$   $B maj7/C$   $B\flat maj7/C$

do it, oh. — Give it to me. Don't —

**A $\flat$  maj7** **B $\flat$  maj7/C** **B $\flat$  maj7/C**

— wan - na hear — no — snare — Come on, — the

**B $\flat$  maj7/C** **A $\flat$  maj7 $\sharp$ 5/C** **B $\flat$  maj7/C** **B $\flat$  maj7**

rim - shot, — ay, — I want a rim - shot, — oh. — *Lead vocal ad lib.*

**B $\flat$  maj7/C** **A $\flat$  maj7** **B $\flat$  maj7/C** **B $\flat$  maj7**

I want a rim - shot, — ay. — *Lead vocal ad lib.*

**B $\flat$  maj7/C** **I-4 A $\flat$  maj7 $\sharp$ 5** **5 A $\flat$  maj7 $\sharp$ 5**

I want a I want a rim - shot.

B♭maj7 Bmaj7 B♭maj7

I, I, I want a, I, I, I want a, I, I, I want a,

A♭maj7 B♭maj7 Bmaj7 B♭maj7

I want a rim - shot.

A♭maj7#5 B♭maj7/C Bmaj7/C

I, I want a, I, I, I want a, I,

B♭maj7/C 1 A♭maj7 2 A♭maj7#5 N.C.

I, I want - a rim - shot. I, shot, — ay.